

Fashion's Latest Decree In Pretty Gowns And Suits

The United States is now flooded with the Parisian styles. Among the new designs in trimming offered by the foreign experts are colored furs and metal lace. Green and purple fox fur is popular and much used on the new dresses.

The Turkish design is the latest in skirts, and French designers go so far as to carry out the effect by trimming the garment with silver moons and stars.

The whole world knows that Paris dictates the fashions, but Paris takes care that the world does not too soon know what these fashions will be. Much difficulty is experienced in visiting the fashion shops and obtaining a glimpse of the original designs for duplication by American modistes.

To prevent the curious from visiting Parisian fashion salons with the intention of copying or through curiosity, dealers are now requiring prospective customers to sign contracts to purchase at least one

who were willing to purchase but not without first obtaining a glimpse of the goods they were to buy.

M. Premet, a rival, made no such rule and welcomed all callers with the result he made more than \$20,000 in sales in a single day.

The house of Mme. Callot is as peremptory as that of Premet, although it has more cause, because it is older and has had a sad experience with copyists of both countries. This house delayed its opening until all the other places had exhibited, and then it could not seat the American buyers the first or second day. Such measures would not go if it were not that this house "delivers the goods," to indulge in a street saying.

Very Haughty Are the Gown Designers.

The buyers say that their firm demand Callot gowns because American women insist upon them.

What to Wear and
How to Wear It Shown
By Models
Who Exhibit Most
Popular
Styles in
Women's
Apparel.



PHOTOS ESPECIALLY POSED AT FAMOUS-BARR STUDIO

The sensation at Callot's opening was first the zouave skirt, and next the green mole-skin coat. When the manikin wore it every one wanted to know what kind of new fur it was, and when the vendeuse said that it was mole-skin dyed green, the American fell back and sighed: "What next will we have to buy?"

This coat was moderately long and was worn over a green gown made of duvelyn. This is the new material of the winter, and by the way, here hangs a tale, for fashion, you know, is as full of gossip as society and politics. Mighty interesting gossip, too, although those who look at the surface of clothes may not consider it so.

The tale is this: Rodier, the great fabric designer, created duvelyn and put it out to the famous dressmakers for their new gowns. The secret got out, the fabric was copied and called by the same name, when, much to the consternation of many, it was found that Rodier had registered this name and taken out a patent on it.

Green, Blue and Purple Fox Skins Used.

But back to dyed furs. Premet puts green and purple fox on a host of gowns, and women go about wearing red foxes dipped in blue, but it remained to Callot to take a

mole-skin coat and dye it green. The blue fox is an eccentric idea, and the only reason that one can give for its popularity among some of the dressmakers is that they had a lot of red foxes left over and got out the dye pots.

Callot also uses a new kind of Russian fur which, I think, Poirer uses, too. It is called kollinsky and is a queer yellow that is not altogether attractive.

Callot brought out her new skirt in many guises, but the most sensational costume that included it was eminently Turkish. The skirt was of white satin laid in wide lapping pleats at the waistline, and the fullness from these was pulled straight out at the knees to look like the zouave trousers of the Turkish soldiers. The narrow lower part, which was not separate and attached to the pleats, but was a tightening of the drapery, was hardly wider than a pair of trousers at the hem.

The jacket worn with this skirt was of bright Turkish blue velvet, slashed at each side and ornamented with braid.

Callot goes in decidedly for Turkish coloring and ideas. She is strangely under the influence of Constantinople. She even uses the star and crescent as a decoration on her short Turkish jackets, and sprinkles heavy gold Turkish galloons and braiding over the surface of coats and skirts.

She has simple gowns that do not show any Oriental combinations, such as an alluring affair of white satin and white tulle which has a

bodice of the latter run over a shal-low band of flesh pink satin. Over one arm is a sleeve of crystals and over the other shoulder is a strip of pink roses without a sleeve.

For all of these the prices run well up above two and three hundred dollars, and when one adds 10 per cent duty, one can see what our merchants and dressmakers expend for French clothes in one week.

But the American women demand them, and the ideas involved in them are adopted from Alaska to Florida. They go through all the stages from costly exhibits in New York salons to 10-cent paper patterns by rural free delivery.

The novelty in the way of trimming, beyond question, is metal lace. So much of it is used by the great couturiers that I spent an afternoon where it is found before the dressmakers get hold of it.

Down there they told me it is called lame, if there does not happen to be an accent on the "e" when you read it in the paper, remember that the word is divided into two syllables and there is an accent on the final letter, giving it the sound of "a"). Let it not share the fate of ratine, which the majority of Americans divided into three syllables instead of two.

There are many pleasing varieties of metal laces and only one is called lame. This is on Lyons net and has a loose kind of embroidery made with a flat thread of gold. The word signifies gold that has been flattened out by a rolling mill; therefore the name.

The metal thread is run in and out of the net in a careless way with long stitches from one to three inches. When it is not used in design, it is used as an edge to a band of net, and it makes an admirable finish with which the dress-makers are delighted.

Gown, before they are granted admission. M. Winter, one of the most famous designers in Paris, was the one to originate this custom. He barred rich Americans

and although the manners of the house are notoriously haughty, and the prices are wicked, yet the result is that Callot clears enough in three weeks from the American

buyers to satisfy a group of capitalists in New York.

Worth is more amenable; much more kindly than most of the other houses, and consistently produces clothes that wear the ear marks of courtesy, gentility and elegance.

The house of Paquin is very difficult to enter, and although one does not have to sign a contract to buy a gown before having the front

door opened, still there are so many detectives in women's apparel, and so much questioning and obvious favoritism, that no one dares to go in who is not ready to spend money.

Paul Poirer, who, one of the buyers of prominence says, is the only genius Paris possesses in clothes, is exclusive, but never unpleasant.

The gowns he produces are not easily copied and he does not make a bid for popularity. He can dress the French women better than the Americans, and his place always has the air of high artistic endeavor rather than commercialism.